

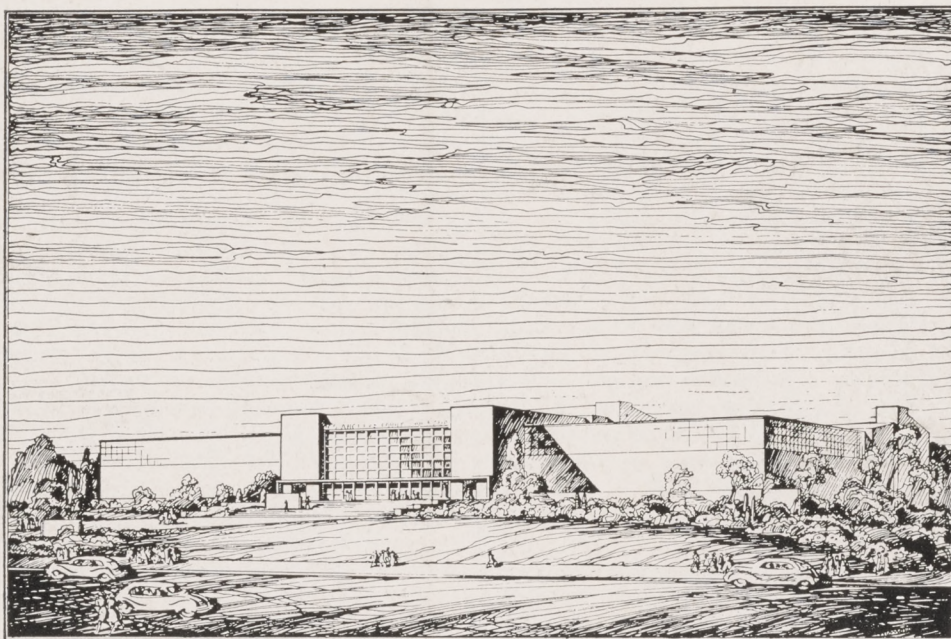
QUARTERLY

LOS ANGELES COUNTY MUSEUM

Published by the MUSEUM ASSOCIATION of the LOS ANGELES COUNTY MUSEUM

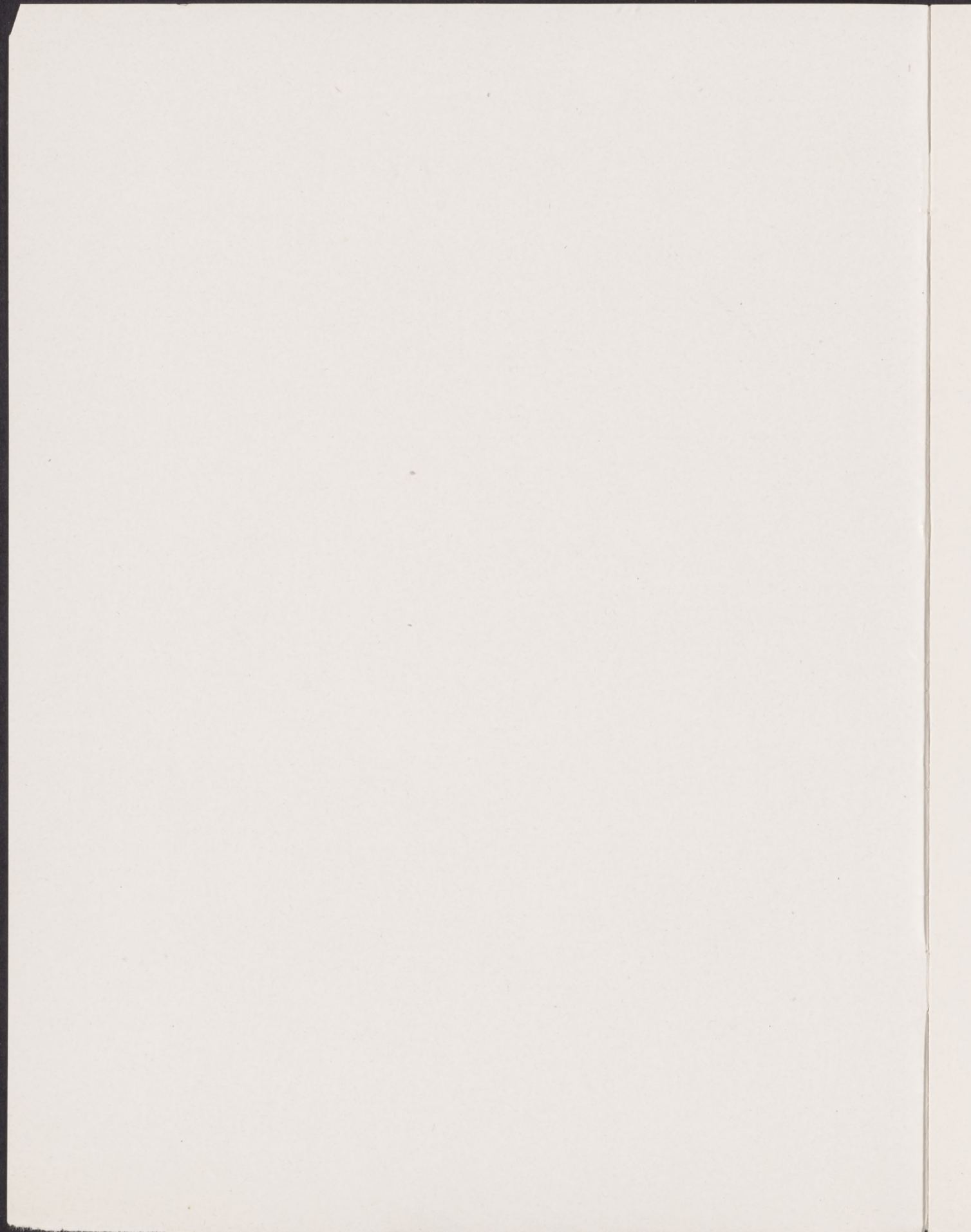
JULY, 1946

VOL. 5, NO. 3



Proposed Additions to the Museum Building

North Front, from Exposition Boulevard



LOS ANGELES COUNTY MUSEUM: UNIVERSITY OF THE PEOPLE

"Now we enter upon an era of widened opportunity for physical and spiritual development, united in a determination to establish and maintain a peace in which the creative and expressive instincts of our people may flourish. The welcome release from the fears and anxieties of war will, as always, be reflected in a resurgence of attention to cultural values."

—General of the Army Dwight D. Eisenhower, April 2, 1946

The Los Angeles County Museum is the only large institution of its kind serving the people of Los Angeles County and the entire Southwest. For the past seventeen years its building has not been enlarged. But the demands upon it have increased enormously. During this time the population of Los Angeles County has jumped ahead by eighty-five percent, and the collections of most departments of the Museum have expanded so much that about fifty percent of the valuable material which might be displayed has to be kept in storage for lack of exhibition space. Students in schools, high schools and colleges, as well as ordinary visitors, receive only a fraction of the museum service they deserve. Many County residents do not visit their Museum, and hence do not know what it might offer them. Visitors to the Museum recognize that it has not kept pace with the extraordinary industrial and commercial growth of this region. As incoming Director, I feel that no museum anywhere else in the world faces so fine a challenge to render an adequate service to all members of this metropolitan community.

My main objective, therefore, is to bring the Museum into the life of the people of Southern California. It is the only large museum in the world where art, science and history can be found under one roof. Under that roof it should be possible to see and appreciate something of the hopes, fears and aspirations of Man as they have been expressed in masterpieces of art and as they are evident in the records of history and the discoveries of science. Modern life has become so complex that people want to know the implications of the great events and discoveries of their own time, and of other ages, as they affect their lives. As the university of the people, without academic requirements or tuition, the Museum presents the story of Man, his discoveries, and his achievements. It endeavors by means of exhibitions, lectures, demonstrations, gallery tours, and hopes soon by television, to make these discoveries and achievements understandable to all.

The Director of the Los Angeles County Museum in Exposition Park is responsible in addition for the unparalleled fossil remains in Hancock Park, in the Miracle Mile on Wilshire Boulevard, and also for the Los Angeles County (formerly Otis) Art Institute on Wilshire Boulevard at Carondelet Street.

On August 6 a special bond issue election will occur, embracing seven propositions. The Museum Association wholeheartedly supports all seven, especially Propositions Number 5 and 6, and urges all others to do likewise. Proposition Number 5 proposes that \$2,600,000 of bonds be issued for the construction and equipping of an addition to the County Museum in Exposition Park, and that \$400,000 of bonds be issued for the construction of the proposed Rancho La Brea Museum in Hancock Park. It includes restoring the flora and fauna to their appearance 50,000 years ago. Proposition Number 6 proposes that the County issue \$1,275,000 of bonds to construct and equip a new building for the Los Angeles County (formerly Otis) Art Institute on Wilshire Boulevard between Park-

view and Carondelet Streets. This will include classrooms and studios for art students, as well as exhibition galleries. Under present assessed valuations, the total cost of Propositions Number 5 and 6 will increase the tax rate less than one cent per capita per year during the next twenty years.

At this moment New York City is raising a sum for the New York Metropolitan Museum about three times larger than the amount Los Angeles County Museum will receive from this bond issue. We certainly cannot permit other American cities to do a better job of fund raising for cultural advancement than we are capable of doing in Los Angeles County. All leading communities in the world have devoted untold millions to the construction of beautiful buildings to house the most famous scientific discoveries and artistic creations of the human race.

The new addition to the Museum will provide exhibition space which is necessary if the Museum is to take its place among leading institutions of the world. For the benefit of industry, displays will clarify the history, work and contribution of each main industry of this area—such as oil, motion pictures, aircraft, agriculture and light metals. Labor will find displays showing the contributions of labor to human welfare from the era of the earliest man-made stone tool to the period of the most complex of modern precision instruments. Natural history enthusiasts will see exhibits graphically presenting the magnificent scenic resources of California, other parts of the United States, and regions in Africa, with many more of the habitat groups of wild life that have already made part of the Los Angeles County Museum world famous. The schools, which are to be vastly improved through the new bond issue recently passed, will need and will find many new displays designed to supplement and amplify the work of classroom and lecture hall. Space is needed for youth activities in nature study, history and art which will be influential in building and shaping character. In Science, displays will dramatize the progress and the contributions of scientific endeavor. Visitors interested in art will be able to proceed through collections starting with the oldest artistic creations of man through one succeeding historical epoch after another, to the very latest—or vice versa, if they wish to go backward in time from the present. Exhibits of history, science and art will be so placed as never to interfere with each other.

The new County Art Institute will meet the professional needs of qualified art students not able to attend a college, university or private professional art school. It will also be a center for showing temporary exhibits of works of art loaned from the Museum, or other works by students, instructors and contemporary artists.

The addition of three superbly designed buildings and the relandscaping of centrally located Hancock Park will enhance immeasurably the position which Los Angeles County deserves to attain, and will attract visitors from all parts of the world. These combined projects will establish this community as an internationally known center of historical, scientific and artistic importance.

The most revealing index of the real value of a community is in the calibre of the cultural activities which it supports. A metropolitan community with a fine Museum and Art Institute commands world-wide respect and admiration. All of the arts and all of the sciences, and all their followers are invited to feel entirely at home in the Museum. All citizens should support their Museum. A strong Museum enriches the cultural resources of all the people. It needs and wants their strong support.

JAMES HENRY BREASTED, JR.
Director

THE MUSEUM EDUCATES

If Propositions Numbers 5 and 6 are approved in the special bond issue vote of August 6th, the Museum can better interpret to all people something of the meaning of life and the history of the earth and the universe around it. This it does in three ways: (1) By systematic or chronological exhibits; (2) By synoptic displays chosen from quite different sections of the Museum; (3) By exhibits indicating clearly the environment in which a given type of material or form of life is normally found.

Dealing with original materials arranged to illustrate the broadest basic concepts of man and his world, museums convey their visual message in vivid and memorable fashion, alike to the untrained and to the research scholar, and employ methods far more telling than the mere written or spoken word.

What the Museum does for the Adult:

Exhibits—

Los Angeles County Museum is one of the few museums in the world to combine history, science and art. Here it is possible for the visitor to study the whole range of Man's experience and achievements, and to relate these to the problems of today.

Lectures and Gallery Talks—

Through its Education Section, the Museum offers two series of popular lectures annually. These are given on Sunday afternoons, the first series beginning in the early fall and ending with the holidays, the second series beginning after New Year's Day and continuing through May. These are illustrated talks given by the Museum staff and invited outside speakers, and are designed to supplement permanent and current exhibitions in the Museum. Education Section instructors and the curatorial staff are available as lecturers within the Museum to talk to study clubs, patron groups, and others. These talks may be held in the small lecture room, or given informally in the galleries. Many lectures are given by the staff to groups outside the Museum by appointment.

Music—

The art of music is represented objectively in the Museum by collections of musical instruments and exhibits of original manuscripts. Almost from the inception of the Museum, friends of music have been invited to present programs. These have been given in the art galleries, where the limits of space have hampered enjoyment. The richer development of these musical programs must await the building of the projected auditorium.

Supporting Groups—

No great museum can progress, or even maintain its position long, without the support of friends, patrons, and outside organizations. Since the Museum was founded by a group of such organizations and societies, it has always extended to them whatever special cooperation and facilities were available. There are today many organizations which should become a part of the Museum plan of supporting groups. With the projected one-thousand-seat auditorium these organizations will be able to participate more fully in Museum activities.

What the Museum does for the Junior Citizen:

The School Journey—

The value of the Museum as a supplement to the public and private school systems of the County can best be judged from the statistics for 1940-41, the last normal year before the war. During that school year 40,000 school children visited the Museum in organized classes. The education and curatorial staffs were heavily taxed to conduct these classes through the Museum. Schools located in the farthest corners of the County were included in these figures.

Museum Junior Activities—

Early in the war years Museum Junior activities were launched with a twofold purpose in mind. Supplementary work in the biological sciences, beyond what the schools regularly do, was provided to gifted students; and further, possible candidates for future Museum positions might be discovered. Today, after three years, this enterprise is well established. Each fall exceptional students from junior and senior high schools of the County are invited to the Museum for fifteen lecture-demonstrations which constitute an introduction to the field of the biological sciences. Following the Christmas holidays a second series of meetings is held, with the students choosing individual fields of study which each one follows for an additional fifteen weeks under the guidance of a staff curator.

At the conclusion of this second series, the graduating students become members of the Museum Junior Association. During the usual two or three years before finishing high school these students work out increasingly difficult science research problems, and those judged the most capable are finally invited to accompany and assist Museum curators and field workers in conducting research surveys in such districts as the Channel Islands, the Sierra Madre Mountains, and Death Valley. As time and additional personnel permit, these activities for Museum Juniors will be extended into the fields of history and art.

Special Children's Events—

In addition to the organized activities offered to Museum Juniors there are special events from time to time for young children, such as nature motion picture programs and puppet shows, and competitive hobby exhibitions which are installed and demonstrated by the children themselves.

The Education Section is concerned with the interpretation of Museum exhibits. Through lectures, gallery talks, demonstrations and conferences the Museum will become ever more vital in our community life. The success of this Museum depends on how closely it is able to identify itself with the problems and aspirations of the community it serves. A strong public support will assure this success.

RUSSELL JAY SMITH

Senior Curator, Section of Education

THE DIVISION OF SCIENCE OF THE LOS ANGELES COUNTY MUSEUM

In the Division of Science of the Museum the program of activities is carried on along two basically different levels.

The first concerns itself primarily with interpretations of the facts and principles of science in terms of the layman. It operates through the medium of public displays and exhibitions, arranged and explained in such simple terms and pleasing forms as to be grasped by the non-technically trained individual.

The realm of the natural sciences lends itself particularly to such a presentation. Nearly every human being has a vital interest in the living world about him, and a realization that a larger understanding of that world will expand his opportunities for survival, and insure a richer living.

So far as possible, the Science Division aims to emphasize in its exhibitions those elements that are of direct concern to the welfare of the average citizen. Since we live in a world made up of both hostile and helpful elements, it is essential that we recognize both friend and foe:

The agriculturist benefits by knowing the mammals and other living pests that menace his crops, and by being able to recognize the birds that destroy these enemies;

The householder profits through a knowledge of the insects that damage his home and garden, while his wife is benefited in being able to recognize and cope with the pests that contaminate or destroy food, clothing, carpets, furs and furniture;

The manufacturer gains through his recognition of the creatures that damage his raw materials and finished products;

The public health officer, physician and veterinarian must be familiar with the insects and other organisms that spread disease, and the mammals, birds, reptiles or mollusks that act as transferring agents, or reservoirs;

The stockman is better equipped if he is able to recognize the plants that poison his cattle, and equally those that are most favorable to rapid growth and fattening;

The artist and craftsman can find no better laboratory for his motifs and color combinations than that furnished by nature and the natural objects that are concentrated in a museum.

Nearly every person, no matter what his station in life, or vocation, can take from the Museum exhibits some personal application to his own particular problems.

The Science section of the Museum maintains permanent displays of mammals, birds, reptiles, fossils, insects and minerals. It should, in addition, have halls devoted to exhibitions of marine life, particularly of the Pacific area, and the plant life of western North America.

Many rich collections representative of the varied life of the Pacific ocean and the intriguing flora of our western states have been donated by our citizens. These are now held in storage owing to the inadequacy of exhibition space. The explanation for this is that the last Museum building unit was completed in 1929 when the population of Los Angeles City and County was 2,196,195. Since that time there has been a continuous stream of collections flowing into the Museum, as gifts from citizens, so that rooms are now completely filled and halls designed originally for exhibition galleries have had to be given over to storing these gifts. Thus the building space became static seventeen years ago, while the population expanded to reach its present figure of 3,435,000. Concurrently, the service load on the Museum has continually increased in direct proportion to the expansion of our population.

The second kind of activity in a museum guarantees, as far as possible, the accuracy and authenticity of the evidence and conclusions presented. Museum pronouncements must not alone satisfy the untutored; they must also meet the expectancy of the expert and the specialist. The interpretations and explanations which accompany displays must be built on a background of exact and profound knowledge. It is for this reason that modern museums, the world over, maintain reserve study collections, and a curatorial staff of experts.

The laboratories in which this activity centers are not open to the public except by special request, but they are constantly visited by advanced students, writers, physicians, public health officers, university professors, school teachers, research workers, specialists.

The curators of these separate units are in communication with scientists the world over. They are active in all of the educational phases of museum work. They review the literature and reports of research in their specialties and thus keep abreast of the latest developments in the rapidly expanding world of science. The curators make up the teaching faculty of the organized classes conducted in the Museum. A part of their task consists in caring for and expanding the systematic collections and in assisting students in the use of them. They also supervise expeditions, carry on research problems and publish results of original investigations. A considerable amount of curators' time is given to answering the flood of inquiries which come by mail or telephone from citizens of the

County. They are, in fact, the heart of the "information please" bureau of the Museum.

It is this group of technically trained specialists in any museum who give an international character to museums the world over. The language of science is a universal language. The published results of original research wing their way around the globe in total disregard of geographical barriers.

JOHN A. COMSTOCK

Chief Curator, Science Division

FUTURE DEVELOPMENT OF EARTH HISTORY AND THE STUDY OF FOSSILS AT LOS ANGELES COUNTY MUSEUM

The Los Angeles County Museum has already established a world reputation in the earth sciences by its original studies and exhibition of the famous fossils from the tar deposits of Rancho La Brea. These, however, are only a small part of the entire story that could be told if additional space were made available at the Museum and by development of Hancock Park. Nowhere in the world is found a collection of fossil animals comparable to that known from Rancho La Brea. Coming from the Ice Age some 50,000 years ago, it represents one of the great episodes in the history of life before the dawn of Recent time, and offers in its variety of type and in the circumstances of accumulation a stimulating challenge to the imagination. It demonstrates the changes that have taken place in the history of the world, and it indicates how the life of today has arisen from that of the past. It is therefore no wonder that thousands of visitors, young and old, visit the Rancho La Brea Hall of the Museum as well as the original pits on Wilshire Boulevard. Unfortunately, the story of the tar beds and of their entombed fossils is still inadequately told for lack of outdoor and indoor exhibits, particularly at the locality where the diggings were carried on more than twenty years ago.

There are in California and in this western section of America many additional geological occurrences and fossil finds representing periods of time still older than that of Rancho La Brea. These are fully as fascinating and give unparalleled opportunity for scientists and laymen to trace the history of life through geological ages. Having made a splendid start, it is a pity that the Museum, because of lack of space and facilities, has not had opportunity to continue its development in the earth sciences to the degree seen in its sister institutions in the East and particularly at the American Museum of Natural History in New York. The Los Angeles County Museum can well serve the public in bringing to it the deeper meaning of landscape, scenery, and the magnificent geological structures found in this western region. All the more is this desirable since that public is accustomed to travel, and as a result wishes to obtain a fuller comprehension of the geological history of the West than that made available by other agencies. The geological history of California is a dynamic, not a static one. Earth movements are still in progress. Our people should be apprised through models and diagrams of the great earthquake faults and rifts that traverse our land.

We are witnessing today the vanishing of our wild life, on land and in the sea. One of the most intriguing of the groups undergoing this history is that of the whales. Fortunately, from the standpoint of a fuller view of this picture, remains of fossil whales are often found in the ancient rocks comprising our Coast Range mountains. These earlier kinds of whales have never been systematically collected as fossils with a view to determining the facts of their modification and evolution as water-dwelling mammals during the

last 50 million years. A great hall in which the skeletons of characteristic whales that inhabit the Pacific Ocean were shown, along with the fossil remains of their ancient ancestors, would be unique not only to this area, but to the entire world. These exhibits would teach important lessons in natural history and in the strange ways of life, unsurpassed even by the dinosaurs, for whales are the only animals which grow to larger size than these extinct reptiles.

Recognizing the enormous wealth that California has produced and still produces from its mineral resources, it is fitting that the Museum should wish to utilize additional space to educate the laymen in the earth sciences, stressing those fundamental geological features that have been responsible for our gold, quicksilver and other metallic deposits, our non-metallics, as well as our "liquid gold" or petroleum and natural gas. Nothing in the study of the earth sciences is more fascinating and educational than minerals, yet our mineral exhibits have suffered from lack of space and supervision. Our recent lapidary show demonstrated a very real popular interest in the cutting and polishing of precious and semi-precious stones. The establishment of temporary exhibits at the Museum by lapidary fans has been encouraged by the staff, and the interest within the community has undergone robust growth. A similar development should be encouraged among professional and amateur mineralogists. The numerous organizations representing these groups in Southern California look toward the Museum for leadership and help in furnishing lecture and exhibit facilities of the Museum, thus emphasizing again the marked educational advantages offered to the laymen by the technical staff, laboratories, exhibit halls and lecture rooms of an enlarged museum plant.

Looking to the future, the Museum through its division of the earth sciences should plan to give the resident of California and the visitor to our commonwealth a comprehensive picture of the geologic structure of the State and of western North America. This should be done as basic to a further understanding of the surface features of this great region, offering a presentation of the history of life with special reference to western fossil records. The present and future development of industries demands a wider and deeper view of our natural resources, their origin, distribution and exploitation. Increased population calls for a fuller acquaintance with those geological facts that bear upon our everyday life—not only, for example, the rock materials used in man-built structures like buildings and dams, but also the location and extent of the faults and rifts along which destructive earthquakes may take place. Lastly, in prospect of our foreign relations in the Pacific Era that lies ahead we should prepare ourselves to become the principal interpreter of the facts of earth history determined for the Pacific basin and for the lands which border it.

CHESTER STOCK
Senior Curator, Earth Sciences

HABITAT GROUPS

The habitat group is a life-size, three dimensional picture, created to show the environment and some of the habits of a particular species of plant or animal. Originating in England, the group idea arrived in this country by way of France and has, like many immigrants, attained far greater heights here than in the country of its nativity. Its introduction into natural history institutions marked a renaissance in museum techniques, and the long rows of stuffed birds and mammals were forced to disappear with the bustle and the hoop skirt. The appeal of habitat groups to the public, young and old, is two-fold, for they are both recreational and educational, and whatever one's scholastic training, he can at once understand and enjoy the story they portray.



Habitat Group Recently Completed:
Desert Bighorn Sheep

Today more than ever before, the true worth of habitat groups is manifested. If it were not for them, most people would have but little knowledge of our natural heritages. With our primitive areas and wildlife rapidly disappearing, the need for preserving type forms of the various species is far greater than ever. This is probably more true of our mammals than of the other members of the animal kingdom. An example is the American Bison. It is estimated that at the time of discovery there were over thirty-seven million head on this continent. But today there are probably less than five thousand. How many people today would even know what these magnificent beasts look like, were it not for the habitat groups of bison in museums?

We in California are proud of the California State flag, emblazoned with the Grizzly Bear. Why the Grizzly? Probably because it suggests power and strength. Certainly not because of its existence in the State today, for the last California Grizzly was killed twenty-five years ago. Now if one wishes to see a Grizzly, he has his choice of traveling to Wyoming or Montana and there spending several days in the wilderness hoping to catch sight of one, or of visiting the Los Angeles County Museum where he may see a

pair in a habitat group, just as they do appear on the shores of Lake Yellowstone in Yellowstone National Park. How interesting and valuable, to the public and to science, if the Los Angeles County Museum had a habitat group of California Grizzly Bears, but alas, no one thought of it before the California Grizzly became extinct.

There are animals from other lands too, which few of us ever have an opportunity to see. To be sure, the circuses do come to town, and most of us do get to see an elephant and possibly a hippo and a lion, but do we know how these animals live? Certainly we don't want to believe, nor want our children to believe, that elephants and clowns are indigenous to the same country, or that the elephants' chief diet is peanuts and that they travel about single file holding onto each other's tails! True, one can't yet see an elephant in the Los Angeles County Museum, but we hope to bring that possibility closer by having in Los Angeles the kind of museum a city of this size should have,—such a museum as might inspire some public-spirited, museum-conscious individual to finance an expedition to Africa. There are many other animals to be obtained at the same time, such as hippos, rhinos, gorillas, or okapis.

Many of these animals are not to be seen in circuses or zoos, and because of a peculiar disposition or their rarity, they are not likely to be; so the habitat group remains the only possible way of showing them. An animal seen at the circus, such as that magnificent cat the African lion, tells us nothing about his home life or the country from which he came. Instead, there we see the "King of the Jungle" pacing restlessly behind iron bars in a gaudily decorated prison, trying to understand why he should be so mistreated. What a different picture of Leo is presented in a habitat group at the Los Angeles County Museum! Here we see him in all his regal splendor, holding court with his family to thousands of school children, day after day. Here he tells us some of the story of his daily life in his home land. He tells us that unlike many of the cats, he lives in perfect harmony with his family and even suggests what he most likes to eat.

As another example of the value of habitat groups, this time closer to home, how many people visiting our desert mountains or places like Death Valley National Monument know of the presence in these areas of Bighorn Sheep? Yet, they are there. Almost all of the desert mountains of Southern California and Nevada have bands of these interesting animals. Within the boundaries of Death Valley National Monument it is estimated that there are over five hundred, but very few visitors ever catch so much as a glimpse of one. So fortunately for them, the Museum's technicians have studied the habits and environment of the sheep, and reconstructed these in a habitat group where everyone may see and learn about these animals.

The Bond Issue to be voted on August 6th, besides providing for much-needed new exhibition space and an urgently needed auditorium, will also permit the eventual extension of work in this great field of interest to represent all five, and not merely two, of the continents of the earth.

MELVILLE N. LINCOLN
Senior Curator, Habitat Groups

HISTORY IN THE MUSEUM

In times past a museum was a place one ducked into on a rainy afternoon to escape a downpour, or it was a musty building where "stuffed" animals vied with a hodgepodge of unrelated objects such as newspapers and old lace. The cases were dusty, the labels faded, and the whole atmosphere one of genteel decay. In brief, it was a "museoleum" rather than a museum.

The modern museum, on the other hand, is or should be a living, integral unit of community life, the interpretative center of everyday life as well as a mirror of our cultural yesterdays.

In the field of history, the modern museum plays a very important role. Webster tells us that: "History is a narrative of events, a tale, a story, etc." This narrative covers every field of human endeavor and is a never-ending, ever-changing story. Hence the museum historian, as a narrator, must play a role far different from that of his academic brother who holds forth in the university class room. The latter usually goes by the book. His function is to paint in a verbal background of all human institutions, and the visual or tactile methods of teaching are seldom applied. The museum historian, on the other hand, not only uses the book but also presents to the public at large the actual materials from which the textbook histories have been prepared. His task is therefore more complicated than that of the professor, who takes the history of the world into the classroom in a few books, or a handful of notes and a retentive memory.

In a museum the historical narrative is presented in a three-dimensional form. The labels, charts, photographs and maps, in a sense, parallel the academic system of teaching; but when illustrations are needed for this story, those various objects are used which comprise the material culture of the peoples who have been, and are, the principal actors on the historic scene. Thus, although we may read of George Washington in a book, he still seems a remote and rather fictitious character; but when in the museum we actually see the things he used, or see his autograph signature on a document, then Washington becomes a living presence. Or to cite a more intimate example, here are the everyday garments worn by Thomas Jefferson. His cloak, riding trousers and cloth gaiters somehow bring home to us, as no volume of printed words could do, the fact that Jefferson was an actual person. His fur cap indicates to us that his ears got cold in winter, even as yours and mine. Thus, through these simple objects we sense the nearness of those men whose lives still affect the thinking and lives of all of us in these United States today.

The Los Angeles County Museum has a large and growing History section. It is trying to keep pace with modern times. When world shaking occurrences take place, such as the Atomic Bomb experiment at Bikini Atoll, the history section produces exhibits of a three-dimensional nature to tell that story to the public. By means of our collection of costumes, household utensils, weapons, means of transportation, books and documents, photographs, etc., we attempt to bridge the gap between the days of our ancestors and the present. Our purpose is not only to present the picture of our national heritage, but to show how that heritage affects our living today.

Through the media of our anthropological exhibits we call attention to the cultural patterns of peoples throughout the world, past and present, and in our own way we attempt to broaden the horizons of the museum-going public. In this manner we may be able to promote that tolerance and understanding so necessary for the peaceful unity of the world.

Unfortunately the presentation of history is more complicated in a museum than in a class room. The museum needs SPACE in which to exhibit in a proper manner the bulky objects of material culture. Items such as airplanes, wagons, inventions, military equipment, costumes, etc. must have adequate gallery and case space wherein to be displayed; and in addition, there must be storage space for the quantities of material which cannot go on permanent exhibition. We are now forced to rotate our specimens. Those we cannot use must be stored in a safe place, and unfortunately they cannot be compressed upon shelves like books.

Our museum attendance has mounted steadily during the past ten or fifteen years. The county and city schools inundate our galleries with an ever-increasing flood of students. More and more demands for service are made upon the Museum staff. New

exhibits are called for by the teachers and by groups in every walk of life. We must meet these demands, but we cannot do so unless we have adequate gallery space, increased storage facilities, and a larger well-trained staff. These we must have if we are to function efficiently and smoothly. New museum units are needed. Once they are provided, the Los Angeles County Museum will have history exhibits second to none in these United States.

ARTHUR WOODWARD
Chief Curator, History Division

THE ART DIVISION OF THE LOS ANGELES COUNTY MUSEUM

One of the functions of an art museum is to give to the visitor, through a variety of loan exhibitions, an opportunity to see what is taking place in the art world of today. Another—perhaps even more important—function is that of educating the public by art history made living and present in the form of a permanent collection which may be visited again and again. This permanent collection should be arranged so as to represent all great art epochs from the earliest to the modern. Each room should radiate the spirit of one of these epochs, as expressed not only in painting but in every field of art. All nations that have produced great art should have a place in this permanent collection. Since in each nation there has usually occurred only one great art period, followed in time by that of another country, it is quite possible and justifiable to make the arrangement of collections chronological.

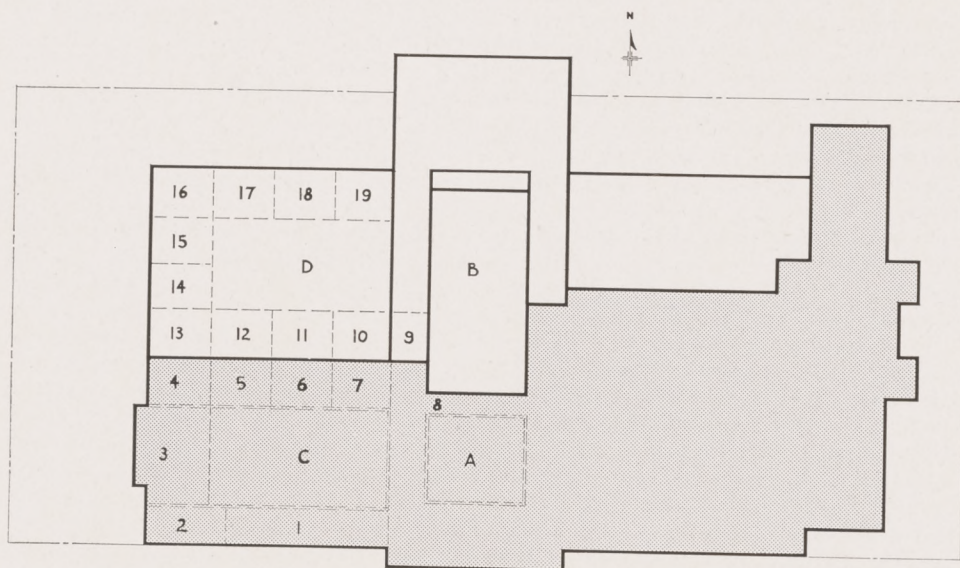
The Art Division of the Los Angeles County Museum, under the excellent leadership of Mr. McKinney, has never failed in the first function. The policy initiated by him with regard to modern exhibitions stressing local and national art will be continued, and the rooms devoted entirely to this field will be provided for in the new wing. To these exhibitions we hope to add every season one outstanding exhibition of old masters—not a travelling exhibition, which is nearly always limited in scope and quality, but one which will be assembled and given form by the staff of the Los Angeles County Museum. The first of these, to be opened on November 1st, will be devoted to the great seventeenth-century Flemish masters, Rubens and Van Dyck. We intend, besides, to exhibit each month individual works of exceptional importance; we shall begin with the loan of the full-length portrait of George Washington by Charles Willson Peale, painted in 1780 and confiscated by the British as booty of war while it was on its way to Holland. This painting, which arrived only recently from England, will be shown in July and August.

Our greatest endeavour will be to fulfill the second function of an art museum, the building up of a permanent collection. Only a collection of masterpieces, not lent to, but owned by a museum, brings renown. Such a collection will always be an asset to a community: it will be so from a financial point of view, because, judiciously chosen, it will increase in value; but, more important, it will represent a focus of culture and will contribute to the spiritual development of the present generation and of the generations to come. In this connection almost everything remains to be done in order to create out of a few sporadic fragments a well-balanced collection of early art. The possibility of enlarging the building to the proposed imposing size will permit a constructive plan of interior arrangement for which means and space have thus far been lacking. The more imposing the building, the more we expect of what it contains. Thanks to the generosity of the community and of private individuals, we hope eventually to offer the public a

great collection of old and modern works of art which in importance will correspond to the appearance of the building.

An arrangement leading the visitor in a continuous circuit through all phases of art can be accomplished only when sufficient space is obtained as a result of the addition planned. So far, the galleries containing the habitat groups have to be crossed and recrossed in order to see the art galleries. This intermingling of art and natural history galleries on the main floor confuses every sensitive visitor. Although there is no reason not to preserve the tradition of the Los Angeles Museum of keeping the Natural Science, Natural History and Art Sections under one roof, in the interests of the public a clear division of these sections must be reached in the future. Therefore, when the new addition will be completed, a division of the main floor into two parts is contemplated, the dividing line being the axis of the building from entrance to entrance (the present South Entrance and the proposed North Entrance), marked by the Reception Hall and the proposed large Auditorium inbetween (see plan, A and B). The section to the West of this axis will be occupied by the Art Division, that to the East (including the oldest part of the building) by the Science section.

The sequence of the Art section will start from the present entrance and will lead the visitor backwards chronologically from modern times (or, later, it may equally well start from the new North Entrance and conduct the visitor from earliest times to the present). The first gallery to the left along the South wall, divided into two, will show twentieth- and nineteenth-century art (1 and 2) and will be connected with the galleries on the other side of the habitat groups (after these will have been transferred to the East section upon completion of the new building) by a room set apart for English eighteenth-century art (3). The other side of the present habitat gallery will have, in sequence, a French eighteenth-century gallery (4, Marion Davies Collection), two rooms devoted to Dutch and Flemish seventeenth-century art (5 and 6) and one for Spanish



First Floor Plan, the Museum Building and Additions Now Proposed.
The shaded portion represents the existing units.

and Italian seventeenth-century art (7). The adjoining hallways and the Reception Hall (8 and A) will form an excellent background for the art of the Italian Renaissance (fifteenth and sixteenth centuries). The space in the middle now occupied by the habitat groups to the West (C) will later be used for a large gallery of temporary exhibitions (instead of that to the East now so used). This will have the advantage that the temporary exhibition rooms will open into the Reception Hall, with which they ought to be connected for receptions at the opening of important exhibitions.

When the new addition is finished, the historical sequence will continue, from where it ends at present, with earlier periods of art. A series of galleries will lead around a courtyard (D) which in size will correspond approximately to the temporary exhibition gallery planned in the present building. Thus, after we have passed through the Italian Renaissance and Italian Gothic exhibits (8 and 9) we will come, in a westerly direction, to a room devoted to Northern Gothic art (10). This will be followed by galleries for Romanesque, Byzantine and early Christian art (11 and 12). To the early Christian will succeed Roman, Greek and Egyptian galleries (13 and 14). The circuit will then lead us to the Near East, Persia and India (15), the Far East (16, 17 and 18), and at last to prehistoric times the art of which will be represented in the final gallery (19) assuming that we enter from the present building, or in the first, if we use the North Entrance.

As long as the second section cannot be installed, the art galleries now in use on the East of the Reception Hall will be occupied temporarily by collections containing works of these earlier periods from the Gothic on. When the time comes, the contents of these galleries—arranged chronologically as far as possible—will be shifted into the new section in such a manner that the sequence will be from East to West, on the other side of the Reception Hall, instead of from West to East as now.

The second floor, where at present the American Decorative Arts section forms a very important part, will be completely given over to American art. By removing the Chinese collection—as much of it as has value—to a gallery on the main floor, several galleries will be free for housing American nineteenth- and twentieth-century paintings. A great deal more space, however, will be needed for building up an outstanding collection of modern American art, with special attention to the art of Southern California. This can be obtained only if the plan for the new extension is carried out.

Space must also be made in the course of time for three study collections which we hope will be valuable to the students and the working population of Los Angeles. These would be: a textile collection, of use to industrial designers and interior decorators; a theatrical collection, related to the film industry, in which the development of the theatre from the Middle Ages to modern times will be illustrated by original sketches and models for stage-setting; and, most important for the beginning, a print room which, if well organized, should attract not only the serious print collector but especially the art-loving visitor who cannot afford to buy paintings but who wants to be surrounded by good graphic art and reproductions. For each of these study collections rooms are needed in which the public can sit at tables and study the objects which are kept in drawers.

Each large community comes, at a certain moment in its history, to a point at which it wishes to express its desire for art and its interest in culture in visible monumental forms, of which nothing is more lasting than a publicly-owned museum of old and modern masters. After this stage is reached, development is usually rapid, particularly in this country—the recent history of several leading cities is proof. The County of Los Angeles, looking back upon a truly remarkable evolution within the last few decades, seems to have come to this point, as is shown by the keen interest of the members of the County administration in museum affairs and by the exceptional generosity of some of its citizens

during recent months. For this reason we want to devote a special gallery to new acquisitions, in which, from month to month, the latest gifts and purchases will be exhibited. This gallery will be situated next to the entrance, so that every visitor will immediately be made aware of the museum's rapid achievement in building up a permanent collection of old and modern art.

WILLIAM R. VALENTINER
Director Consultant

DECORATIVE ARTS AND THE MUSEUM

Three things the department of Decorative Arts should do. For want of exhibition space, it is now able to do only one of these—the one least interesting, and least useful, to a majority of Museum visitors.

The exhibited materials of the department now occupy nine galleries, including three for the Oriental arts, on the second floor of the Museum. Here, surrounded as they are by preparation rooms and the temporary lecture hall, they have no place for expansion in any direction. Exhibits have overflowed onto four of the stair landings. Others appear downstairs from time to time, in the entrance corridors or in the fine arts galleries. Valuable loan material has had to be returned to its owners because there was no longer room either to show it or store it away.

Still there are five crowded store-rooms, devoted to different classes of material, where fine objects languish unseen. Many of these have never been shown, or have been on view only awhile and were then hidden again; for the critical exhibition problem requires that one thing be retired if room is to be found for another.

An increase of as much as one-half of the present space allowances would permit no more than a good beginning of that well-rounded service Decorative Arts should offer the Museum public but now cannot.

In probably no other department of a museum is the appeal so direct and personal as with the materials of history and the decorative arts. Because these are so intimately associated with the visitor's experience and emotions, they can be most readily understood. But our present exigencies of display actually offer almost a hindrance to understanding.

The decorative arts are more necessary, hence maybe less genteel, than the fine arts. They have to do with furniture, textiles, silver and other metalwork, glassware and ceramics, "or any other object which the human being feels should not only be useful but beautiful." Though close cousins, they wistfully lack the elegancies of the fine arts—painting, drawing, sculpture and architecture (the art of design), with poetry and music, dancing and dramatic art. These are "concerned with the creation of objects of imagination and taste for their own sake, and without relation to *the utility* of the object produced." Raphael's wonderful *Alba Madonna* is not so strictly useful as a Chippendale armchair.

It does very well, then, to lead a group of school children or other visitors past rows of paintings, which after all were meant to be seen hanging on a wall,—or past a succession of convincingly wild-looking habitat groups, or an imposing assemblage of very dead skeletal remains. But when these visitors confront the decorative arts, it must often be with disappointment and frustration. However beautiful, these poor once-useful things now tidily set forth in plate-glass sepulchers have been robbed of certain essential qualities. It will take more than usual imagination, more than expectable enthusiasm, to regard these shut-away and disenchanting objects in full perspective. Thus displayed they

become, however fully labeled, merely items one through forty—a row of teapots without tea, or so many four-legged chairs made of wood.

The FIRST thing we would therefore wish to do is reestablish a plan of showing that had to be abandoned six years ago. Until then, the Museum had maintained for nine years a series of ten room-groups, changed once or twice a year. Though shown in room arrangements, these were not "period rooms" inasmuch as they employed no architectural backgrounds at all—only a length of typical fabric to suggest window drapery, or a chandelier from nowhere to hint that there was a ceiling. Things early and late, fine and common, took their turn; there was the Pilgrim kitchen or the Victorian parlor, the farmhouse bedroom or a rich one of the French Empire. Utensils and ornaments of every appropriate sort, placed as they might have been used, gave almost a "lived-in" appearance to the groups.

Some of these arrangements showed nothing of much intrinsic value, and little that would be called important in itself. But used in association with related things, the homeliest utensil becomes indeed a valuable "museum piece." In the whole story of man's developing skills and invention of comforts, the homespun cotton of our grandmothers has its part as much as the gold brocades of Byzantium, or the common clay cake-mold of 1860 as much as the fine *chien* tea-bowl of eight centuries earlier. After these years there are still many inquiries for the room-groups; and they were inestimably helpful to classes of school children in particular.

The SECOND necessity not now being met by the department is that for special, changing exhibitions. These should be an important feature of any progressive department; but none have been possible for several years, until the loan exhibition of fine 18th century American furniture last autumn—and for this, all the material in an almost 200-foot gallery had to be retired to provide space! An active program of changing shows should be revived, not only with such things as tapestries or Oriental lacquers, the embroideries or historical-printed cottons once seen, but also with the work of fine modern craftsmen in many fields of production. This is by no means just the "department of antiques."

The THIRD direction of effort, with which the department is now almost exclusively occupied, is that of showing general study-collections such as those of old silverwork, textiles, the minor arts of the Orient, ceramics and early glass. Public interest in "collecting" has become tremendous and is ever-increasing. A considerable part of the curator's time is taken with requests for information and the expertization of material brought to the Museum; and there is a large and loyal group of antiques-minded visitors who look to the Museum for leadership.

These serious specialists, however, form only a fraction of the visiting public. To them, there may be heady excitements in a whole roomful of choice and early Chinese porcelains; but to many others these treasures are "just dishes." The Marble Collection of early American silver is one of the country's greatest collections, but it interests many visitors only to the point of where are the pieces by Paul Revere? For the latter majority, the eye-appeal of colour and an "easy" and logical arrangement of the material must offer the chief hope of attracting study.

Given room for expansion, and following this threefold plan, Decorative Arts can and must soon enter a new period of useful activity to meet the multiplying demands of this great community.

GREGOR NORMAN-WILCOX
Curator, Decorative Arts

A NEW LOS ANGELES COUNTY ART INSTITUTE BUILDING

From 1919 the County has operated an Art School in the house General Harrison Gray Otis gave to the County for art purposes. Since 1923 there have been no material improvements, and the building is so unsafe that no art objects of value can be lent at any time from the Museum for teaching or exhibition purposes. The present plant should be replaced by a thoroughly fire-proof modern structure. In 1938 the County acquired the Earl property adjoining on the west. This gives the County an entire block of valuable Wilshire Boulevard frontage between Parkview and Carondelet Streets. The Earl house has never been renovated for classroom and instructional purposes and is quite as unsafe as the Otis house.

During the last term the enrollment was 190, and about 500 prospective students were on a waiting list. During the winter term enrollment, which is always highest at that time, reached a peak of 325. The training now available includes two types of art instruction, commercial and fine arts courses. Among the first are: poster work, clothing design, house planning and fashion illustration; among the second, clay modeling, painting, lithography, drawing and water color. The greater space of the proposed new building will permit expansion of the curriculum to include photography and various crafts such as printing, ceramics, weaving, and metal work.

This school exists for students whose financial status or academic equipment prevents attendance at a private commercial art school or an established academic institution. In the course of the past 27 years some 14,000 students have received training at the Institute. At this moment the student enrollment of 190 would be more than doubled if there were facilities to take care of the qualified applicants whose number continues to increase.

In view of the rapid growth of this community, the Los Angeles County Board of Supervisors has approved of a proposed new structure costing \$1,275,000, designed to accommodate up to 1000 students. This new art center will contain classrooms, studios, a lecture-hall seating about 300 persons, a small reference library, administration offices, and two small art galleries. These two galleries will satisfy a long-felt need for a Wilshire art center to display temporarily certain special works of art lent from the Museum. They will also exhibit the best work of both art students and their instructors, as well as representative works by living artists.

Persons too busy to visit the art collections of the Los Angeles County Museum will be able in this proposed Art Institute to keep abreast of main currents in the development of contemporary art, and can see certain individual old masters which have been brought there for short periods. In this way the two exhibition galleries will constitute an outpost of the Fine Arts in the shopping and recreational area of Wilshire Boulevard. But the fundamental function of the new Art Institute will continue the twenty-seven year old tradition of giving qualified students competent training for careers in many fields of art.

E. ROSCOE SHRADER
Dean, Art Instruction

LOS ANGELES COUNTY MUSEUM EXPOSITION PARK

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